

ENGLISH PAPER 2
LITERATURE IN ENGLISH
(Prescribed Textbooks)
(Maximum Marks: 100)
(Time allowed: Three hours)

*(Candidates are allowed additional 15 minutes for only reading the paper.
They must NOT start writing during this time.)*

*Answer one question from Section A and four questions from Section B.
In Section B choose questions on at least three textbooks which may include EITHER
Shakespeare's Much Ado about Nothing OR Bernard Shaw's Arms and the Man.*

*Note: You are required to select questions on one play only,
EITHER Much Ado about Nothing OR Arms and the Man in Sections A and B.
The intended marks for questions or parts of questions are given in brackets [].*

SECTION A
(Answer one question)

MUCH ADO ABOUT NOTHING — Shakespeare

Question 1

Choose **two** of the passages **(a)** to **(c)** and answer briefly the questions that follow:

(a) Don John : I wonder that thou, being-as thou say'st thou art-born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am: I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

Conrad : Yea, but you must not make the full show of this till you may do it without controlment.

(i) Who are Don John and Conrad? [1]

(ii) Who was born under Saturn? How does Saturn influence the temperament of people? [2]

This Paper consists of 7 printed pages and 1 blank page.

(iii) Explain the lines:
 “I cannot hide what I am: I must be sad when I have cause,
 and smile at no man’s jests” [1½]

(iv) What advice does Conrad give to Don John regarding his brother Don Pedro? How does Don John react to it? [2]

(v) Is John happy to take Conrad’s advice? What act of villainy does he plan to do next? [2]

(vi) Give the meanings of the following words as they are used in the context of the passage:
 claw; humour; controlment

(b) Ursula : *[Aside to Hero]* The pleasant’st angling is to see the fish
 Cut with her golden oars the silver stream,
 And greedily devour the treacherous bait.
 So angle we for Beatrice, who even now
 Is couched in the woodbine coverture.
 Fear you not my part of the dialogue.

Hero : *[Aside to Ursula]* Then go we near her, that her ear lose nothing
 Of the false-sweet bait that we lay for it.
[Approaching Beatrice’s hiding place]
 No, truly, Ursula, she is too disdainful,
 I know her spirits are as coy and wild,
 As haggards of the rock.

(i) What instructions have been given by Hero to Ursula before these lines? [1]

(ii) How is Margaret involved by Hero in the “treacherous bait” laid out for Beatrice? [2]

(iii) Explain the line:
 “I know her spirits are as coy and wild,
 As haggards of the rock.” [1½]

(iv) What are the changes which have come upon Benedick, a little while ago? [2]

(v) How does this conversation bring out the essential themes of the play? [2]

(vi) Give the meanings of the following words as they are used in the context of the passage:
 bait; couched; coverture

(c) Leonato : No, not so, villain; thou beliest thyself.
 Here stand a pair of honourable men.
 A third is fled, that had a hand in it.
 I thank you, princes, for my daughter's death.
 Record it with your high and worthy deeds.
 'Twas bravely done, if you bethink you of it.

Claudio : I know not how to pray your patience,
 Yet I must speak. Choose you revenge yourself;
 Impose me to what penance your invention
 Can lay upon my sin. Yet sinn'd I not
 But in mistaking

(i) Where are Claudio and Leonato? Who are the others present? [1]

(ii) Who are the “pair of honourable men” referred to by Leonato? Why has the “third” person fled? [2]

(iii) Explain the lines:
 “Record it with your high and worthy deeds.
 'Twas bravely done, if you bethink you of it.” [1½]

(iv) Describe Leonato’s mood in these lines. Why does Claudio pray for Leonato’s patience? [2]

(v) What “penance” does Leonato impose on Claudio? [2]

(vi) Give the meanings of the following words as they are used in the context of the passage:
 hand; bethink; invention [1½]

ARMS AND THE MAN — *George Bernard Shaw*

Question 2

Choose **two** of the passages **(a)** to **(c)** and answer briefly the questions that follow:

(a) The Man : Ah, perhaps not. No, of course not! Well, it’s a funny sight. It’s like slinging a handful of peas against a window pane: first one comes; then two or three close behind him; and then all the rest in a lump.

Raina : [her eyes dilating as she raises her clasped hands ecstatically] Yes, first one! The bravest of the brave!

The Man : [prosaically] Hm! You should see the poor devil pulling at his horse.

(i) What made the man speak in this manner? [1]
(ii) What is a funny sight? Why is it funny? [2]
(iii) “Yes, first one! The bravest of the brave!” Explain these lines. [2]
(iv) Why did the man say that, “You should see the poor devil pulling at his horse”? Why did he need to do this? [2]
(v) What did the man say next about young and old soldiers? [2]
(vi) What does the extract tell us about the character of the man? [1]

(b) Petkoff : [vexed] Now who could have supposed you were going to do such a thing?

Sergius : [with fire] Everyone that knew me. But enough of myself and my affairs. How is Raina; and where is Raina?

Raina : [suddenly coming around the corner of the house and standing at the top of the steps in the path] Raina is here.

(i) Which action of Sergius upsets Petkoff? [1]
(ii) How does Catherine react to Raina’s sudden appearance? [2]
(iii) What opinion on “soldiering” does Sergius convey to Catherine? [2]
(iv) What does Petkoff comment on the subject of “soldiering”? [2]
(v) State what Sergius reveals about his interaction with Bluntschli. [2]
(vi) State Petkoff’s opinion of “That Swiss fellow”. [1]

(c) Bluntschli : [promptly] Instinct, dear young lady. Instinct, and experience of the world.

Raina : [wonderingly] Do you know, you are the first man I ever met who did not take me seriously?

Bluntschli : You mean, dont you, that I am the first man that has ever taken you quite seriously?

Raina : Yes: I suppose I do mean that. [Cosily, quite at ease with him] How strange it is to be talked to in such a way! You know, I’ve always gone on like that.

Bluntschli : You mean the-?

- (i) What reasons did Bluntschli give for disbelieving Raina? [1]
- (ii) How has his ‘instinct’ and ‘experience’ helped him? [2]
- (iii) What confession does Raina make soon after this? [2]
- (iv) How does Bluntschli reassure Raina that he does not despise her? [2]
- (v) How did Raina react to the observation made by Bluntschli? [2]
- (vi) Which action of Bluntschli makes Raina very happy? [1]

SECTION B

*(Answer four questions on at least three textbooks which may include EITHER
Much Ado about Nothing OR Arms and the Man.)*

MUCH ADO ABOUT NOTHING — Shakespeare

Question 3 [20]

Give a vivid description of the events which occur in the masked ball held in honour of Don Pedro. How do these events help in the development of the play?

Question 4 [20]

With examples from the play ***Much Ado About Nothing***, compare the characters of Beatrice and Hero.

ARMS AND THE MAN — George Bernard Shaw

Question 5 [20]

Major Petkoff’s coat is cleverly used by Shaw to create much of the suspense and humour in the play. Discuss.

Question 6 [20]

Louka is clever, ambitious, outspoken and yet vulnerable. Discuss with close reference to the play.

IVANHOE — *Sir Walter Scott*

Question 7

[20]

Comment on the role of Locksley and the forest outlaws in the novel. How do they add a touch of adventure and excitement to the plot?

Question 8

[20]

Describe the plot against King Richard in the novel *Ivanhoe*.

Question 9

[20]

Evaluate the character of Ivanhoe in the novel *Ivanhoe*.

ISC COLLECTION OF ESSAYS

Question 10

[20]

Rabindranath Tagore in his essay *The Spirit of Freedom* says, “....real freedom is of the mind and spirit, it can never come to us from outside.” How do his views on contemporary society prove the truth of this statement?

Question 11

[20]

Based on the essay *The Rule of the Road* by A.G. Gardner, discuss the difference between ‘individual liberty’ and ‘social liberty’.

Question 12

[20]

Referring closely to the essay *Go to the Ant*, state what you know about the honey-ants. Why are they so called? Describe some traits of the honey-ants.

ISC COLLECTION OF SHORT STORIES

Question 13

[20]

Referring closely to the story *Old Love*, discuss it as a beautifully written tale of the bitter rivalry between two undergraduate students that develops into mutual respect and love.

Question 14

[20]

In the short story *The Drover's Wife*, the bush woman battles hostile circumstances refusing to submit to any adversity. What are the challenges faced by her and how does she overcome them?

Question 15**[20]**

The Lost Jewels is a short story of a man-woman relationship that has tragic consequences. Referring closely to the story, show how the characters of Mani and Bhusan contribute to their doomed relationship.

ISC COLLECTION OF POEMS**Question 16****[20]**

Describe how the poem *Five Ways to Kill a Man* explores the increasing loss of humanity in every succeeding age. How is the ending of the poem a bitter comment on our times?

Question 17**[20]**

Examine the poem *Phenomenal Woman* as a celebration of the unique identity of a woman.

Question 18**[20]**

Lord Byron gives a description of youth enjoying a night of joy and pleasure, being sent to the battlefield of Waterloo to their death and glory. Discuss with reference to Byron's description of *The Eve of Waterloo*.